

FRANK STELLA

PRINTS 1967 - 1982





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INTRODUCTION

When Frank Stella made his first lithographs in 1967, a graphic arts revival was underway. It was a propitious moment for the American print. The printers, trained at the Tamarind Lithography Workshop in Los Angeles, had come of age and for the first time, America had more than one graphics studio and more than one print publisher. Printmaking had begun to lose its bad name as an artisan craft and its provincial status as an academic pursuit. Major painters, enticed by publishers and encouraged by master printers, tried their hands at printmaking. The graphics revival brought about astounding results. Artists produced prints of a new order, lithographs and etchings that had an authority until then associated mainly with European graphics—except that the prints were distinctly American: they were bigger than prints had been before, brighter, and often so technically proficient that they looked as if they might have been made in Detroit.

Frank Stella's first prints differed from those of other painter-printmakers. At a time when many painters utilized sophisticated printing techniques or advanced industrial methods, Stella's intimately scaled prints were anything but flashy. Seldom larger than sixteen by twenty-two inches, often monochromatic, Stella's prints had a spare and dour presence. Prints followed painting compositions and, like the paintings, addressed issues of scale, flatness and shape. But only compositional similarities joined paintings and prints. Stella's prints were as intentionally graphic as his paintings were painterly.

Although the prints made between 1967 and 1973 offer a record of Stella's stripe paintings, they neither replicate nor reproduce those pictures, nor was that the artist's intention. The plain and notched rectangles, squares and oddly angled, empty-centered polygons, when reduced and rendered in waxy litho crayon, assumed an entirely new aspect and function. Positioned asymmetrically, surrounded by white paper, prints from the *Black*, *Aluminum*, *Copper* and *Purple* series are meant to be held in the hand, studied and read like a book. They had in fact been conceived initially as a loose-leaf album, an ongoing project to which Stella could add new images, but when that proved unfeasible, they were issued as single editions.

The painter's concerns can be read in the prints. In a 1959 talk to Pratt Institute students, Stella explained his intention: "to force illusionistic space out of the painting at a constant rate using a regular pattern." The prints show us the regulated patterns and the shapes they echo. But illusionistic space

comes with the territory of printmaking. So long as Stella put marks on paper, there was no way to escape printmaking's inherent figure/ground relationship, and no way to excise illusionistic space from the prints. He could have bypassed the relationship. By cropping paper, he could depict shape as emphatic; or by extending an image to the sheet's edge, he could obliterate the figure/ground relationship. But rather than cancel out that relationship, he tried only to neutralize it. Stella chose not to simulate paintings in print. While critics of the print revival accused painters of producing souvenirs in graphics, Stella drew a fine distinction between replication and documentation. His prints recorded the configurations of paintings; they illuminated concepts, but above all, they were drawings. He worked in printmaking as he did in painting, accepting the limitations of the media. To create flat surfaces, he drew hard onto the surface of aluminum plates; overprinted lithographic drawings onto matte, screenprinted grounds; and transposed V-shapes onto fine-ruled graph paper. He did not try to extend the media or push them around. Stella, one of the most radical painters of the time, created traditional prints.

Until 1973, when he began the *Eccentric Polygons*, Stella's prints followed compositions of paintings almost exactly. In the *Eccentric Polygons*, Stella once again restates shapes from past compositions, the *Irregular Polygon* paintings of 1965–66, but the *Eccentric Polygons* differ in a crucial way. Where the surface of the paintings had been evenly painted and so taut that even their unlikely, often jarring color juxtapositions could not interrupt their flatness, the surface of the *Eccentric Polygons* is broken and patchy. Colors are layered one on top of another. Parts of polygons are glazed. There are no even expanses. The white of the paper shows through. There is the suggestion of volume and the insinuation of illusionism.

The *Eccentric Polygons* coincided with a major stylistic shift in Stella's art, a move away from the rigors of flat, geometric-shaped pictures toward kinds of illusionism. From 1970 to 1973, Stella completed the *Polish Village Series*, pictures that had collaged and raised surfaces, and in 1974, he began the *Brazilian Series*, pictures on constructed metal planes. For whatever reason, Stella was leaving behind the strictures of emphatically flat surfaces, a self-imposed limitation, and taking on, instead, the dread illusionism he had once banished from his pictures. The collaged surfaces of the *Polish Village Series* create raised and recessed

areas, and the sometimes colored, sloping, angled planes of the *Brazilian Series* depend on spatial and painted illusions. Stella was not only questioning illusionism as we know it, but, by rendering painted illusions literally in three dimensions, he was beginning to reinvent and redefine its relationship to abstraction.

In the *Eccentric Polygons*, past and present converge; Stella's graphic restatement of an old form carries new ideas. It is as if once he had let the cat out of the bag and allowed illusionism a major role in his pictures, his approach to printmaking changed. After 1974, Stella's involvement with graphics increased and he mined the media for all their potential. He works serially: in the *Paper Relief Series*, *Sinjerli Variations*, and *Polar Co-ordinates for Ronnie Peterson*, he produces astounding variations on each theme. He works additively: first he collages paper onto the raised surfaces of the *Paper Relief Series*, then he hand-paints them. For the *Polar Co-ordinates*, he combines a printed curving grid, screenprint, lithography, glitter, and more than thirty-seven colors. And in an age in which information passes for knowledge, Stella creates prints so elaborate that their documentation (the technical breakdown of how they are made) tells us only that Stella does it his way.

Paintings have continued to inform the prints, and often Stella uses the pencil study for a painting as the basis for a print. But the initial study functions only as a blueprint and guide, a starting-off point, not an end in itself. When he uses the pencil studies for his three-dimensional *Exotic Bird* pictures as the basis for a series of lithograph/screenprints, the original drawings yield forms for still more variations. Restating the linear maquette for three-dimensional pictures onto a flat surface, he colors and marks each edition differently. The transposition has its ironic aspect. Mottled and metallic grounds, rife with illusionism, appear on flat grid-lined paper; groupings of French curves, tools of geometry, imply the grand plumage of exotic birds. Placing geometric devices at the service of illusionism, Stella loads the surface of French curves with crayon scribbles and layered color, and shows how much depth a flat, abstract plane can hold.

The *Polar Co-ordinates for Ronnie Peterson* bear only the slightest resemblance to their source: the gouache drawings for Stella's 1967–70 *Saskatoon* and *Flin-Flon* paintings. In those drawings, geometric petals hold color and contain Stella's still-teasing illusionism. In the prints, the petals have been transformed and extended; they burst with color, movement and shifting perspectives. They dissolve into decorative grounds and coalesce into colored shapes. Structural and decorative elements merge.

"There are two problems in painting. One is to find out what painting is and the other is to find out how to make a painting. The first is learning

something and the second is making something." Stella's approach to painting, as described in his 1959 talk to Pratt students, applies to his prints. Since 1967, the adventurous painter has pushed the diffident printmaker. By restating and reworking painting compositions in lithographs and screenprints, by combining media, reducing images, adding a layer of lacquer, Stella discovered what prints can be. He has made simple, traditional prints with a lithographic crayon and prints that are best described as technical extravaganzas. He has educated himself in public, producing over a hundred separate editions before making the innovative *Polar Co-ordinates*, and in the process, he has become a masterful graphic artist.

Like his paintings, Stella's recent prints explore illusionism and its place and position in an abstract picture. But prints no longer follow paintings. What goes on in one medium affects but does not determine what goes on in another. The grid that once maintained flatness curves across the surface of *Shards* to create an undulating perspective. The once implacable rectangle forms a window and there is a view from that window of the sea. In *Shards*, Stella is paying homage to his competition; the *Shards* allude to Cubism, Picasso, Matisse, decoration, Surrealism, and volumetric space.

Images no longer join paintings and prints, process does. The residue of one project—grooves left on the wood by laser beams used to cut metal forms for Stella's 1981 *Circuits* pictures—becomes the inspiration for the *Circuits* prints. Stella liked the laser's tracings, the layered and recessed serpentine lines, and had them transferred to relief blocks to use as the basis for prints. The swirling lines move fast, like the racetracks from which the prints take their names. But the linear frenzy represents only one of *Circuits'* action-packed elements. Stella performs additive feats; heaping each *Circuits* image with information, he adds etching, engraving, fields of color and prints images on multicolored hand-made sheets of paper. The effect is non-stop visual action; like traveling in a rushing car, the eye moves fast, takes it all in, and does not stop.

The *Swan Engravings*, like the *Circuits* prints, are built out of material from the *Circuits* paintings: scraps and shards of discarded metal. Combining the salvage, Stella forms a collage plate and reworks it with etched lines, engraving, areas of open biting. In *Circuits*, he layers the visual action; in the *Swans*, he fragments it. The randomly shaped elements appear arbitrarily placed. Nothing connects the impression of a lacy doily to etched scribbles standing in relief. Rather than come together, the separate elements, sitting side by side, cause jarring breaks. Only the handling of surface, the tonal variations achieved by the printing of rich blacks, raw whites and gritty grays, connects the disparate elements. The *Swans* are not one-shot images; to see the whole print requires reading each separate part.

Since 1967, Stella has traveled an extraordinary distance as a printmaker and achieved an equally extraordinary range. He began, if diffidently, making traditional prints that, in concept, are more closely aligned with sixteenth- and seventeenth-century album prints, designed to be placed in books and stored in print cabinets, than with the large, colorful lithographs that dominated the late 1960s. As he has grown more comfortable with the media, he has become more innovative. But he has kept his initial graphic focus. The *Swans*, for example, with their fragmented surface of disjunc-

tive patterns, declare new ambitions for abstraction and show us how far Stella has moved from his heraldic, systemic paintings of the 1960s. But the *Swans* are also very much about printmaking. They rely on graphics' essential properties: on the texture and tones of blacks and whites, on linear details, on marks that can be realized only with acids and grounds. The *Swans*, in fact, are the kind of prints a sixteenth- or seventeenth-century graphic master might have made had he lived in an age of abstraction.

Judith Goldman

CHECKLIST OF THE EXHIBITION

"Frank Stella: Prints 1967–1982" is an expanded version of the exhibition organized by Richard H. Axsom for the University of Michigan Museum of Art and the American Federation of Arts with the aid of a grant from the National Endowment for the Arts. Additions to the exhibition are indicated by an asterisk.

Prints are listed in chronological order. All works are on paper unless otherwise indicated. Dimensions refer to sheet size; height precedes width.

- 1 *Star of Persia I*, 1967
Lithograph
26 × 31 inches; edition: 92
Published by Gemini G.E.L., Los Angeles
Gemini G.E.L., Los Angeles

- 2 *Star of Persia II*, 1967
Lithograph
26 × 31 inches; edition: 92
Published by Gemini G.E.L., Los Angeles
Gemini G.E.L., Los Angeles

- 3 *Irving Blum Memorial Edition**, 1967
Lithograph
26 × 31 inches; edition: 16
Published by Gemini G.E.L., Los Angeles
Castelli Graphics, New York

BLACK SERIES I, 1967
Lithographs
15 × 22 inches each; edition: 100
Published by Gemini G.E.L., Los Angeles

- 4 *Clinton Plaza*
Gemini G.E.L., Los Angeles
- 5 *Arundel Castle*
Gemini G.E.L., Los Angeles
- 6 *Die Fahne Hoch!*
Gemini G.E.L., Los Angeles
- 7 *Marriage of Reason and Squalor*
Gemini G.E.L., Los Angeles
- 8 *Tomlinson Court Park*
Gemini G.E.L., Los Angeles
- 9 *Getty Tomb*
Gemini G.E.L., Los Angeles

- 10 *Arbeit Macht Frei*
Gemini G.E.L., Los Angeles
- 11 *Club Onyx—Seven Steps*
Gemini G.E.L., Los Angeles
- 12 *Bethlehem's Hospital*
Gemini G.E.L., Los Angeles

V SERIES, 1968
Lithographs
Published by Gemini G.E.L., Los Angeles

- 13 *Quathlamba I**, Working Proof
16½ × 28½ inches; unique image
Collection of the artist
- 14 *Quathlamba II**, Working Proof
16½ × 28½ inches; unique image
Collection of the artist
- 15 *Empress of India II*,
16 × 35 inches; edition: 100
Private collection

ALUMINUM SERIES*, 1970
Lithograph/screenprints
16 × 22 inches each; edition: 75
Published by Gemini G.E.L., Los Angeles

- 16 *Newstead Abbey*
Castelli Graphics, New York
- 17 *Marquis de Portago*
Castelli Graphics, New York
- 18 *Union Pacific*
Castelli Graphics, New York
- 19 *Six Mile Bottom*
Castelli Graphics, New York
- 20 *Averroes*
Castelli Graphics, New York
- 21 *Casa Cornu*
Castelli Graphics, New York
- 22 *Luis Miguel Dominguin*
Castelli Graphics, New York
- 23 *Avicenna*
Gemini G.E.L., Los Angeles
- 24 *Kingsbury Run*
Castelli Graphics, New York

- COPPER SERIES***, 1970
Lithograph/screenprints
16 × 22 inches each
Published by Gemini G.E.L., Los Angeles
- 25 **Creede II**
Edition: 70
Gemini G.E.L., Los Angeles
- 26 **Creede I**
Edition: 70
Gemini G.E.L., Los Angeles
- 27 **Lake City**
Edition: 75
Gemini G.E.L., Los Angeles
- 28 **Telluride**
Edition: 75
Gemini G.E.L., Los Angeles
- 29 **Pagosa Springs**
Edition: 75
Gemini G.E.L., Los Angeles
- 30 **Ouray**
Edition: 70
Gemini G.E.L., Los Angeles
- 31 **Ophir**
Edition: 75
Gemini G.E.L., Los Angeles
- 32 **Referendum '70***, 1970
Screenprint
40 × 40 inches; edition: 200
Published by Gemini G.E.L., Los Angeles
Gemini G.E.L., Los Angeles
- STACKS**, 1970
Published by Gemini G.E.L., Los Angeles
- 33 **Grid Stack**
Lithograph
45 × 35 inches; edition: 50
Gemini G.E.L., Los Angeles
- 34 **Pastel Stack**
Screenprint
41 × 28 inches; edition: 100
Gemini G.E.L., Los Angeles
- 35 **Black Stack**
Lithograph
41 × 29 inches; edition: 56
Gemini G.E.L., Los Angeles
- BENJAMIN MOORE SERIES***, 1971
Lithographs
16 × 22 inches each; edition: 100
unless otherwise indicated
Published by Gemini G.E.L., Los Angeles
- 36 **Island No. 10**
Gemini G.E.L., Los Angeles
- 37 **New Madrid**
Gemini G.E.L., Los Angeles
- 38 **Delaware Crossing**
Gemini G.E.L., Los Angeles
- 39 **Hampton Roads**
Gemini G.E.L., Los Angeles
- 40 **Sabine Pass**
Gemini G.E.L., Los Angeles
- 41 **Palmito Ranch**
Gemini G.E.L., Los Angeles

- 42 **Untitled**
Edition: 75
Gemini G.E.L., Los Angeles
- NEWFOUNDLAND SERIES**, 1971
Published by Gemini G.E.L., Los Angeles
- 43 **River of Ponds I**
Lithograph
38 × 38 inches; edition: 78
Gemini G.E.L., Los Angeles
- 44 **River of Ponds IV**
Lithograph
38 × 38 inches; edition: 70
Gemini G.E.L., Los Angeles
- 45 **Port aux Basques**
Lithograph/screenprint
38 × 70 inches; edition: 58
Gemini G.E.L., Los Angeles
- 46 **York Factory I**, 1971
Screenprint
17½ × 44½ inches; edition: 100
Published by Gemini G.E.L., Los Angeles
Gemini G.E.L., Los Angeles
- PURPLE SERIES**, 1972
Lithographs
16 × 22 inches each; edition: 100
Published by Gemini G.E.L., Los Angeles
- 47 **Kay Bearman**
Gemini G.E.L., Los Angeles
- 48 **Ileana Sonnbend**
Gemini G.E.L., Los Angeles
- 49 **Henry Garden**
Gemini G.E.L., Los Angeles
- 50 **D.**
Gemini G.E.L., Los Angeles
- 51 **Sidney Guberman**
Gemini G.E.L., Los Angeles
- 52 **Charlotte Tokayer**
Gemini G.E.L., Los Angeles
- 53 **Carl Andre**
Gemini G.E.L., Los Angeles
- 54 **Hollis Frampton**
Gemini G.E.L., Los Angeles
- 55 **Leo Castelli**
Gemini G.E.L., Los Angeles
- LES INDES GALANTES**, 1973
Lithographs
16 × 22 inches each; edition: 100
Published by Petersburg Press, New York
- 56 **Les Indes Galantes I**
Petersburg Press, New York
- 57 **Les Indes Galantes II**
Petersburg Press, New York
- 58 **Les Indes Galantes III**
Petersburg Press, New York
- 59 **Les Indes Galantes IV**
Petersburg Press, New York

- 60 Sidi Ifni*, 1973
Lithograph
22 × 30 inches; edition: 120
Published by Pantheon-Press, Rome, and
Propylaen-Verlag, Berlin
Petersburg Press, New York

- 61 York Factory II, 1974
Screenprint
18 $\frac{7}{16}$ × 44 $\frac{7}{16}$ inches; edition: 100
Published by Gemini G.E.L., Los Angeles
Gemini G.E.L., Los Angeles

ECCENTRIC POLYGONS, 1974

Lithograph/screenprints
17 $\frac{1}{4}$ × 22 $\frac{1}{4}$ inches each unless otherwise indicated;
edition: 100
Published by Gemini G.E.L., Los Angeles

- 62 Sunapee
22 $\frac{1}{4}$ × 17 $\frac{1}{4}$ inches
Gemini G.E.L., Los Angeles

- 63 Moultonville
22 $\frac{1}{4}$ × 17 $\frac{1}{4}$ inches
Gemini G.E.L., Los Angeles

- 64 Wolfeboro
22 $\frac{1}{4}$ × 17 $\frac{1}{4}$ inches
Gemini G.E.L., Los Angeles

- 65 Effingham
Gemini G.E.L., Los Angeles

- 66 Ossipee
Gemini G.E.L., Los Angeles

- 67 Sanbornville
Gemini G.E.L., Los Angeles

- 68 Union
Gemini G.E.L., Los Angeles

- 69 Conway
Gemini G.E.L., Los Angeles

- 70 Tuftonboro
Gemini G.E.L., Los Angeles

- 71 Chocorua
Gemini G.E.L., Los Angeles

- 72 Moultonboro
Gemini G.E.L., Los Angeles

- 73 Jasper's Dilemma*, 1974
Lithograph
16 × 22 inches; edition: 100
Published by Petersburg Press, New York
Petersburg Press, New York

PAPER RELIEF SERIES*, 1974

Shaped handmade paper with hand-coloring
26 × 21 $\frac{1}{2}$ × 1 $\frac{1}{4}$ inches each; edition: 26
Published by Tyler Graphics Ltd., Bedford,
New York

- 74 Grodno I, Trial Proof
Tyler Graphics Ltd., Bedford, New York
75 Kozangrodek II, Trial Proof
Tyler Graphics Ltd., Bedford, New York
76 Olyka III, Trial Proof
Tyler Graphics Ltd., Bedford, New York
77 Nowe Miastro IV, Trial Proof
Tyler Graphics Ltd., Bedford, New York
78 Lunna Wola V, Trial Proof
Tyler Graphics Ltd., Bedford, New York

- 79 Fürg*, 1975
Lithograph/screenprint
17 × 22 inches; edition: 100
Published by Gemini G.E.L., Los Angeles
Gemini G.E.L., Los Angeles

EXOTIC BIRD SERIES, 1977

Lithograph/screenprints
33 $\frac{7}{8}$ × 45 $\frac{7}{8}$ inches each; edition: 50
Published by Tyler Graphics Ltd., Bedford,
New York
Tyler Graphics Ltd., Bedford, New York

- 80 Eskimo curlew
Tyler Graphics Ltd., Bedford, New York
81 Mysterious bird of Ulieta
Tyler Graphics Ltd., Bedford, New York
82 Noguchi's Okinawa woodpecker
Tyler Graphics Ltd., Bedford, New York
83 Steller's albatross
Tyler Graphics Ltd., Bedford, New York
84 Inaccessible Island rail
Tyler Graphics Ltd., Bedford, New York
85 Puerto Rican blue pigeon
Tyler Graphics Ltd., Bedford, New York

SINJERLI VARIATIONS, 1977

Lithographs
32 × 42 $\frac{1}{4}$ inches each; edition: 100
Published by Petersburg Press, New York

- 86 Sinjerli Variation I
Petersburg Press, New York
87 Sinjerli Variation IV
Petersburg Press, New York

- 88 Bonin Night Heron, 1979
Screenprint with hand-coloring on Tycore® panel
60 × 84 × $\frac{3}{8}$ inches; edition: 10
Published by Tyler Graphics Ltd., Bedford,
New York
Tyler Graphics Ltd., Bedford, New York

- 89 Bermuda Petrel*, 1979
Screenprint with hand-coloring on Tycore® panel
60 × 84 × $\frac{3}{8}$ inches; edition: 10
Published by Tyler Graphics Ltd., Bedford,
New York
Tyler Graphics Ltd., Bedford, New York

POLAR CO-ORDINATES FOR RONNIE PETERSON, 1980

Lithograph/screenprints
38 $\frac{1}{2}$ × 38 inches each; edition: 100
unless otherwise indicated
Published by Petersburg Press, New York

- 90 Polar Co-ordinates for Ronnie Peterson I
Petersburg Press, New York
91 Polar Co-ordinates for Ronnie Peterson II
Petersburg Press, New York
92 Polar Co-ordinates for Ronnie Peterson III
Petersburg Press, New York
93 Polar Co-ordinates for Ronnie Peterson IV
Petersburg Press, New York
94 Polar Co-ordinates for Ronnie Peterson V
Petersburg Press, New York
95 Polar Co-ordinates for Ronnie Peterson VI
Petersburg Press, New York

- 96 Polar Co-ordinates for Ronnie Peterson VII
Petersburg Press, New York
- 97 Polar Co-ordinates for Ronnie Peterson VIII
Petersburg Press, New York
- 98 Polar Co-ordinates for Ronnie Peterson Variant IA*
Edition: 20
Petersburg Press, New York
- 99 Polar Co-ordinates for Ronnie Peterson
Variant IIIA*
Edition: 32
Petersburg Press, New York
- SINJERLI VARIATIONS (SQUARED WITH
COLORED GROUNDS), 1981**
Lithographs
32 × 32 inches each; edition: 38
Published by Petersburg Press, New York
- 100 Sinjerli Variations (squared with colored grounds),
Black Trial Proof I
Petersburg Press, New York
- 101 Sinjerli Variations (squared with colored grounds),
Black Trial Proof II*
Petersburg Press, New York
- 102 Sinjerli Variations (squared with colored grounds) IA
Petersburg Press, New York
- 103 Sinjerli Variations (squared with colored grounds) II*
Petersburg Press, New York
- 104 Sinjerli Variations (squared with colored grounds) IIA*
Petersburg Press, New York
- SHARDS, 1982**
Lithograph/screenprints
39 $\frac{3}{4}$ × 45 $\frac{1}{4}$ inches each unless otherwise indicated;
edition: 100 unless otherwise indicated
Published by Petersburg Press, New York
- 105 Shards I
45 $\frac{1}{4}$ × 39 $\frac{3}{4}$ inches
Petersburg Press, New York
- 106 Shards IA*
45 $\frac{1}{4}$ × 39 $\frac{3}{4}$ inches; edition: 38
Petersburg Press, New York
- 107 Shards II
Petersburg Press, New York
- 108 Shards III
45 $\frac{1}{4}$ × 39 $\frac{3}{4}$ inches
Petersburg Press, New York
- 109 Shards IIIA*
45 $\frac{1}{4}$ × 39 $\frac{3}{4}$ inches; edition 27
Petersburg Press, New York
- 110 Shards IV
Petersburg Press, New York
- 111 Shards IVA*
Edition: 49
Petersburg Press, New York
- 112 Shards V
Petersburg Press, New York
- 113 Shards VA*
Edition: 30
Petersburg Press, New York

CIRCUITS SERIES, 1982-83
Edition: 30
Published by Tyler Graphics Ltd., Bedford,
New York

- 114 Talladega Three I
Etching
66 × 51 $\frac{3}{8}$ inches
Tyler Graphics Ltd., Bedford, New York
- 115 Talladega Three II
Relief print
66 × 51 $\frac{3}{8}$ inches
Tyler Graphics Ltd., Bedford, New York
- 116 Talladega Five I
Woodcut and relief print
66 $\frac{1}{4}$ × 51 $\frac{3}{8}$ inches
Tyler Graphics Ltd., Bedford, New York
- 117 Pergusa Three
Woodcut and relief print
66 $\frac{3}{8}$ × 51 $\frac{1}{2}$ inches
Tyler Graphics Ltd., Bedford, New York
- 118 Estoril Three I*
Relief print from metal plates
66 $\frac{1}{4}$ × 51 $\frac{1}{2}$ inches
Tyler Graphics Ltd., Bedford, New York
- 119 Estoril Three II
Etching, woodcut, and relief print
66 $\frac{1}{4}$ × 51 inches
Tyler Graphics Ltd., Bedford, New York
- 120 Estoril Three III
Woodcut and relief print
64 $\frac{1}{2}$ × 50 $\frac{1}{2}$ inches
Tyler Graphics Ltd., Bedford, New York
- 121 Estoril Five I
Woodcut and relief print
66 $\frac{1}{4}$ × 51 $\frac{1}{2}$ inches
Tyler Graphics Ltd., Bedford, New York
- 122 Estoril Five II
Etching and relief print
66 $\frac{1}{4}$ × 51 $\frac{1}{2}$ inches
Tyler Graphics Ltd., Bedford, New York
- 123 Imola Three I
Etching and relief print
66 $\frac{1}{4}$ × 51 $\frac{1}{4}$ inches
Tyler Graphics Ltd., Bedford, New York
- 124 Imola Five I*
Woodcut and relief print
66 $\frac{1}{2}$ × 49 inches
Tyler Graphics Ltd., Bedford, New York
- 125 Imola Five II*
Woodcut and relief print
66 × 49 inches
Tyler Graphics Ltd., Bedford, New York

SWAN ENGRAVINGS, 1982-83
66 × 52 inches each unless otherwise indicated
Published by Tyler Graphics Ltd., Bedford,
New York

- 126 Swan Engraving I
Etching
Edition: 30
Tyler Graphics Ltd., Bedford, New York
- 127 Swan Engraving II
Etching with engraving
Edition: 30
Tyler Graphics Ltd., Bedford, New York

- 128 **Swan Engraving III***
Etching with relief printing
Edition: 30
Tyler Graphics Ltd., Bedford, New York
- 129 **Swan Engraving IV***
Etching with relief printing
Edition: 30
Tyler Graphics Ltd., Bedford, New York
- 130 **Swan Engraving V***
Etching with relief printing
60 $\frac{3}{4}$ × 51 $\frac{1}{2}$ inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 131 **Swan Engraving Square I***
Etching
54 × 51 $\frac{1}{2}$ inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 132 **Swan Engraving Square II***
Etching with relief printing
54 × 51 $\frac{1}{2}$ inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 133 **Swan Engraving Square III***
Etching
51 $\frac{1}{2}$ × 54 inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 134 **Swan Engraving Square IV***
Etching
51 × 54 inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 135 **Swan Engraving Framed I***
Etching and woodcut
51 × 40 inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 136 **Swan Engraving Framed II***
Etching and woodcut
57 × 42 inches; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 137 **Swan Engraving Circle I***
Etching and engraving with woodcut and relief printing
52 inches diameter; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 138 **Swan Engraving Circle II***
Etching and engraving with woodcut and relief printing
52 inches diameter; edition: 20
Tyler Graphics Ltd., Bedford, New York
- 139 **Swan Engraving, Blue, Green and Grey***
Etching with relief printing
Edition: 30
Tyler Graphics Ltd., Bedford, New York
- 140 **Swan Engraving Blue***
Etching and engraving with woodcut and relief printing
38 × 31 $\frac{1}{2}$ inches; edition: 30
Tyler Graphics Ltd., Bedford, New York
- 141 **Green Journal, 1982**
Etching, woodcut, and lithograph
66 × 52 inches; edition: 30
Tyler Graphics Ltd., Bedford, New York

GLOSSARY

EDITION

Any set number of impressions printed from the same plate; usually numbered.

ENGRAVING

A method of manually incising a metal plate with a sharp tool to create a surface for intaglio printing. The depth of an engraved line depends on the angle and pressure with which the tool is moved across the plate. This, in turn, yields printed lines of varying width and darkness.

ETCHING

A method of chemically incising a metal plate with acid to create a surface for intaglio printing. The plate is first coated with an acid-resistant ground and lines are then drawn through the ground, exposing the plate. When the plate is placed in an acid bath, the acid eats or "bites" away exposed areas to create the image.

INTAGLIO

Derived from the Italian *intagliare* ("to engrave" or "to carve"). A generic term for printing processes in which the printing areas are recessed, including engraving and etching. When an intaglio plate is inked and wiped, the recessed lines hold ink. The pressure of the printing press forces the inked lines onto the paper. The lines are raised off the paper's surface.

LITHOGRAPHY

A planographic, or "surface" process which involves no cutting into or away from the surface of the plate. Lithography depends on the antipathy of grease and water. The image is drawn with a greasy substance, such as litho crayon, onto a slab of limestone or an aluminum plate. Before printing, the surface is sponged with water, then rolled with a greasy ink. Wet areas repel the ink, but the drawn areas retain it and yield the printed image.

RELIEF

A term used to describe printing techniques in which the raised surfaces of a block or plate are rolled with ink and printed.

SCREENPRINT

A print produced by a stencil process in which ink is passed through the unblocked portions of a fabric screen.

WOODCUT

A method of relief printing, the oldest printmaking technique, in which a carved wood block is the printing element. In contrast to intaglio printing, in a woodcut the lines or areas to be printed are left standing in relief. The artist gouges out or cuts away on the wood block the lines or areas to be printed white. When the block is inked, therefore, the ink covers only the raised areas, which print as black lines.

FRANK STELLA

PRINTS 1967 - 1982

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